

Man and Art

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From early childhood, as soon as I began to become aware of myself, I was tormented by the question: Why am I *me* and not someone else? Why am I in this body, and how did I end up here? It's strange—why do we see the world from just one point, or rather, two points, through our eyes? Two points make sense for stereoscopic vision, but my consciousness is always tightly bound to its “spacesuit.” By spacesuit, I mean my body, which sometimes disobeys, demands things, or simply refuses to function. It almost lives its own life. This duality—the existence of my body with its physiological needs and my inner “self”—has always fascinated me. It's as if they are two distinct entities: one intangible, constantly pondering, observing the world, dreaming, and worrying; the other simple, only wanting to eat and sleep, uninterested in concerts or jogging. Though, I'll admit, my spacesuit loves swimming—perhaps it was a dolphin in a past life.

Only Plato finally calmed my questions, explaining the existence of two worlds: the material world—my body, the objects around me, nature, everything visible, audible, and tangible—and the world of my fantasies, where anything is possible. These fantasies are my constant state: when I sleep, I dream; when awake, I'm not hallucinating, but I'm almost always thinking about things not present in the material world, about abstract concepts and definitions.

I write this to connect with you, my reader, as closely as possible. At this moment, I become you, reading these lines. I feel and understand the world as you do, with slight variations due to education, upbringing, or knowledge. But otherwise, it's the same: hunger, the desire to stay fit, to be liked, to stay healthy, and so on. What's special about me? Nothing much—just an ordinary woman. But when I was young, my parents noticed I was always drawing and, after fourth grade, enrolled me in an art school affiliated with the Academy of Arts. I studied there six days a week for seven years, with 3–4 hours of drawing daily alongside regular lessons. Later, I spent six more years at the Academy itself. The education was classical, comprehensive, and profound: besides 1000 hours of painting and 1000 hours of drawing, I attended over 500 hours of art history lectures, 140 hours of philosophy, 80 hours of aesthetics, 30 hours of ethics, and studied plastic anatomy, material technology,

economics, political science, a foreign language, and even physical education—artists must be strong and healthy.

While my hands learned to draw skillfully and my eyes to see and understand beauty, I can confidently say that becoming an artist is not just about technique. Yes, mastery grants freedom of expression, but the images that emerge in your mind from nowhere, urging you to externalize them, are not tied to skill or habit. If you write poetry, you know poems “come on their own,” needing only pen and paper to be recorded. I never sat down to invent poems or texts or commanded my hands to create. My spacesuit grabbed a pen or brush and began freeing itself from inner visions. Hallucinations? No, but it’s like looking inward at a decal, and by drawing, you peel away the wet paper, revealing the image. Without professional skills, this is harder to achieve. School is necessary—or at least observing how others write poetry, paint, or play instruments. Creativity is a strange intersection of the “world of ideas” with your entire life, from childhood to the moment of creation, combined with the dexterity of your body. During creation, the spacesuit must be healthy and slightly hungry—when sated, it only wants to sleep, making painting difficult.

In spring 2021, while taking an ontology of art course at Uppsala University, I wrote a short text about music and, unexpectedly, gave a concise definition: “Music is sound waves in a specific harmonic sequence, which, without words, tells a story by creating an environment where human feelings, thoughts, and ideas take place” ¹. I wrote about music, but this definition applies to all art forms. Art immerses the viewer, reader, or listener in a narrative—be it a book, symphony, or dance—creating a safe space to experience the author’s emotions and events, leading to moral and emotional purification: catharsis.

Even after Plato’s explanation of the world of ideas, I didn’t fully grasp inspiration—that longing, akin to romantic attraction, pulling you to canvas or paper to express something within. This changed after watching on the internet a lecture by MSU philosophy professor Fyodor Girenok on consciousness and reading his works. If Alain Badiou called humans “animals of the human species” who, through an encounter with an Event and free will, exhibit non-animal qualities, becoming “eternal” ², Girenok goes further. He argues that humans are not “rational animals,” as classical anthropology claims, but “hallucinating chimpanzees” or even “autistic chimpanzees” ³. Unlike Engels, who said labor

¹ Olga Palchevskaya, “What Is Music?” *Academia.edu*, 2021, https://www.academia.edu/104558593/What_is_a_music.

² Alain Badiou, *Being and Event*, trans. Oliver Feltham (London: Continuum, 2005), 178–189.

³ Fyodor Girenok, “The Hallucinating Chimpanzee: Towards a New Anthropology,” *Journal of Russian Philosophical Studies* 12, no. 1 (2020): 23–35.

made humans human, Girenok believes the key is the ability to dream, fantasize, and see what doesn't exist. As an artist, I'd add: "and through laziness and 'empty' daydreaming." Artists must be lazy, avoiding unnecessary actions. After Girenok's definitions, I imagined a prehistoric human, sated with meat, dozing off, dreaming, and upon waking, scratching the dream onto a cave wall. Thus, art, per Girenok, is the notebook of a hallucinating chimpanzee. But there's more. Girenok says humans are "the point where the world cannot distinguish itself from hallucination"⁴. They are the quintessence of the world, but the human as a substance doesn't exist—only their perception, a reflection. This resonated with my search for what "I" am, observing the world from two points (my eyes). I nearly agreed that humans might be an illusion, were it not for pain and fear. To eat meat and sleep soundly, humans killed other creatures, witnessing their suffering. Did they feel pain seeing an animal die by their hand? Perhaps. Perhaps daily killing for survival and the taste of warm blood sparked the first hallucinations, where the world (humans as its quintessence) saw itself in cave paintings at Chauvet and Lascaux, with lines of big cats and red bulls in motion, revealing the artist's awe and fear of nature's power. Art began as an expression of the suffering of the "hallucinating chimpanzee," where emotions are taste buds of pain at varying intensities.

Italian philosopher Daniele Guastini, in his article on mimesis in Aristotle's *Poetics*, proposed that art liberates the form of things from matter, revealing the ideas the artist strives for⁵. In other words, art expresses the idea of pain without its physical manifestation.

How can art, expressing inner suffering, make humans better? Girenok argues that art saves humans from "deafness and blindness"⁶. In his article on Cézanne, he writes that art is not about aesthetics (as Hegel thought) but about human inner life. The artist "objectifies their sensations," enabling them to see and hear the world through inner images externalized. Reading this, I felt my thoughts, sought in other philosophical texts and my own explorations, coming together. I believe Badiou meant this when he wrote about the encounter with an Event, prompting a choice that synchronizes humans with the artist's pain. In that moment, humans empathize, understanding others as themselves. The divine magic of art turns David Hume's dreams into reality—people begin to sympathize with one another. As Hume wrote,

⁴Fyodor Girenok, "The Hallucinating Chimpanzee: Towards a New Anthropology," *Journal of Russian Philosophical Studies* 12, nr 1 (2020): 23–35.

⁵ Daniele Guastini, "Representation or Repetition? On the Translation of the Word Mimesis in the Poetics," *Littérature* 182, nr 2 (2016): 40–53, <https://doi.org/10.3917/litt.182.0040>.

⁶ Fyodor Girenok, "Cézanne and the Inner Life: Art as a Way of Seeing," *Filosofskie Nauki* 5, nr 2 (2019): 67–78.

“Sympathy is the human capacity to share another’s feelings” ⁷. What’s beautiful and mesmerizing is that humans create this magic themselves. Does this understanding change societal relationships? Absolutely! Feeling others’ pain as their own, humans refrain from harming those like themselves. Elevated feelings and thoughts, like musical vibrations, educate humans, lifting consciousness above mundane concerns, almost to the noosphere.

Returning to Girenok’s idea of humans as the world’s quintessence, I’d venture that artists don’t express themselves as individuals but read images from the world of ideas. Yes, *reading* from Plato’s world of ideas, existing independently of the material world.

One piece remains: understanding the mechanics of touching the world of ideas. “Chimpanzee hallucinations” sound poetic, but I sought a scientific explanation. Modern physics reveals that at the quantum level, there is no division into objects—only a single, indivisible Space ⁸. This Space in which we exist is not fully explored but is remarkably well described by the language of mathematics, governed by physical laws, where the principles of the golden ratio and fractality—repeating harmonious proportions across different scales—are not merely poetic imagery but a law of life ⁹. If the human body belongs to the macrocosm and obeys its laws, the electrochemical process of thinking is molecular biology, governed by the laws of quantum mechanics! Human memory formation occurs at the level of quantum systems. Consequently, there is always a mutual influence of memory elements, and during memorization or “thinking,” when attempting to recall information stored in the brain, interaction with neighboring energy levels can lead to bifurcation—impulses unrelated to the retrieved information¹⁰. This, in essence, is thought—a new, independent solution, the very substance of our consciousness ¹¹. The quantum nature of the thinking process allows memories to be stored in infinitesimally small spaces, using minimal energy. Bifurcation, in turn, proves the discreteness, the quantum nature of our world, the existence of “building blocks” from which everything is composed, as noted by Henry Stapp ¹². The classical model of consciousness, supported by Tegmark, assumes that incoming impulses to the brain always produce a predictable response, like a computer¹³. However, human consciousness defies this

⁷ David Hume, *A Treatise of Human Nature*, ed. L. A. Selby-Bigge (Oxford: Clarendon Press, 1978), 317

⁸ David Bohm, *Wholeness and the Implicate Order* (London: Routledge, 1980), 45–67.

⁹ Henry P. Stapp, “Quantum Theory and the Role of Mind in Nature,” *Foundations of Physics* 31, nr 10 (2001): 1465–1499, <https://doi.org/10.1023/A:1012276026624>.

¹⁰ “Bifurcation Theory,” Wikipedia, åtkomst 16 maj 2025, https://en.wikipedia.org/wiki/Bifurcation_theory.

¹¹ Matthew P. A. Fisher, “Quantum Cognition: The Possibility of Processing with Nuclear Spins in the Brain,” *arXiv preprint arXiv:1508.05929* (2015), <https://arxiv.org/abs/1508.05929>.

¹² Henry P. Stapp, “Quantum Theory and the Role of Mind in Nature,” *Foundations of Physics* 31, nr 10 (2001): 1465–1499, <https://doi.org/10.1023/A:1012276026624>.

¹³ Max Tegmark, “Quantum Approaches to Consciousness,” <https://arxiv.org/abs/quant-ph/9907009>.

model: it is free in its choices and capable of perceiving an unwritten moral law—harmony as the highest justice, defined as natural law. Moreover, considering that the brain does not directly see the world through sensory organs but creates models of the world, constantly updating them with new data from receptors, the vast amount of information processed by the brain at high speed cannot be generated in the noisy environment of the body alone while producing a consistent picture of the world across different individuals. Experiments by physicists on particle interactions at a distance, known as superposition, confirm that particle interactions are nonlocal and independent of distance¹⁴. Penrose’s discovery of microtubules in brain neurons creates conditions for superposition, dismantling the doubts of quantum consciousness theory skeptics¹⁵. Fisher’s research shows that quantum coherence in Posner molecules enables the brain to maintain stable information processes; the nuclear spins of phosphorus in brain molecules sustain quantum coherence, and their tilt influences behavior¹⁶. This explains why the brain, despite the “noisy” environment of the body, creates a consistent picture of the world across individuals and confirms the existence of a synchronizing system possible only at the quantum level of particle communication.

If quantum synchronization of perception underlies the moral law, why can’t everyone perceive it? Perhaps external noise—explained by genetics, technology, magnetic fluctuations, or social pressure—disrupts this fragile quantum coherence in consciousness. Or, as Nietzsche claimed¹⁷, perceiving harmony requires an effort not everyone is capable of. Art, through catharsis, becomes a bridge to this unwritten law of the Universe, allowing the “new human” to overcome alienation and feel a connection with the Absolute.

Thus, thought is the result of quantum interactions between particles that may explain consciousness¹⁸. Humans, part of this indivisible whole, are linked by the quantum of thought, expressing the world’s pain through art. My lifelong questions now form a clear picture. If the Universe is a single quantum Space, and humanity is part of it with morality, then the Universe and the world of ideas are alive, and morality is the essence of the Absolute, or God. I deliberately used different terms—Plato’s world of ideas, Space, Universe, Absolute, or God. This doesn’t change art’s role as a conduit between us, trapped

¹⁴ Henry P. Stapp, “Quantum Theory and the Role of Mind in Nature,” *Foundations of Physics* 31, nr 10 (2001): 1465–1499, <https://doi.org/10.1023/A:1012276026624>.

¹⁵ Roger Penrose and Stuart Hameroff, “Consciousness in the Universe: A Review of the ‘Orch OR’ Theory,” *NeuroQuantology* (2014), <https://www.neuroquantology.com/article.php?id=1256>.

¹⁶ Matthew P. A. Fisher, “Quantum Cognition: The Possibility of Processing with Nuclear Spins in the Brain,”

¹⁷ Friedrich Nietzsche, *Tragedins födelse ur musikens ande*, övers. Sven Lindström (Stockholm: Modernista, 2016)

¹⁸ Henry P. Stapp, “Quantum Theory and the Role of Mind in Nature,” *Foundations of Physics* 31, nr 10

in the material world, and the Absolute, synchronizing us with the Universe's harmony. I explored this further in my text "Life as a Beautiful Movie" ¹⁹.

Anselm of Canterbury argued that God is the most perfect being, and perfection must exist ²⁰. If so, God is not just a deity but a symbol of the ideal we strive for. This pursuit of perfection is art's true purpose.

In summary: humans are the quintessence of the world, a mirror through which the world knows itself. Art allows humans to express inner pain outwardly, creating an Event that synchronizes humanity in feeling, making it whole and moving toward the Absolute Space of God. Hegel, too, saw art as a conductor of the Absolute Spirit, guiding us to a world of pure reason where all is understood correctly ²¹.



¹⁹ Olga Palchevskaya, "Life as a Beautiful Movie with Some Morality in It," *Academia.edu*, 2021, https://www.academia.edu/74340862/Life_as_a_beautiful_movie_with_some_morality_in_it.

²⁰ St. Anselm, *Proslogium*, trans. Sidney Norton Deane, 1903, <http://redouan.larhzal.com/wp-content/uploads/2015/05/Anselm-Proslogium.pdf>, 12–15.

²¹ G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, övers. T. M. Knox (Oxford: Oxford University Press, 1975), 89–102.

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